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PART SONGS



FEMALE VOICES



SHILO SHAFFER MYERS



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PART SONGS

FEMALE VOICES

DESIGNED FOR

Colleges, Normal Schools and High School
Glee Clubs

BY

SHILO SHAFFER MYERS, Mus. Doc.

AUTHOR OF "PART SONGS FOR MALE VOICES," "THE IDEAL," "THE DAY SCHOOL CHOIR,"
"MYERS' BOOK OF ANTHEMS," "THE IDEAL MUSIC COURSE," ETC., ETC.



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P 273 m

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BY

SHILO SHAFFER MYERS

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Part Songs for Female Voices

W. P. 7

PREFATORY NOTE

MUSIC Supervisors and Directors of Normal School and College Glee Clubs have long felt the need of an available collection of music for female voices, especially adapted to their particular work. This book has been compiled with a view to meeting this requirement.

The following pages contain a collection of favorite songs arranged as trios and three part choruses, as well as a number of original compositions. Every one of the twenty-five numbers will be found to be a gem embodying some distinctive feature of musical art.

Very respectfully,

S. S. MYERS.

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PART SONGS

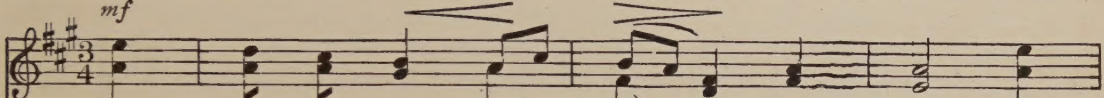
FOR FEMALE VOICES

SPIRIT OF THE SUMMER-TIME

WILLIAM ALLINGHAM

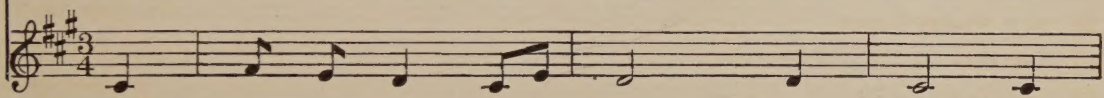
Old Irish Folk Song. Arr. by S. S. MYERS

mf




1. O spir - it sweet of sum - - mer - time, Bring
2. Bring back those sil - van, fair - - y bowers, Those
3. Bring back the sing - ing, bring . . . the scent Of

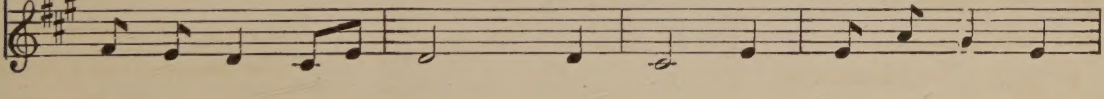
f



back the ros - es to . . . the dells, The swal - low from her
hap - py dreams of life's . . . bright morn, The E - den joys of
mead - ow - lands at dew - y prime; O bring a - gain my



dis - tant clime, The hon - ey - bee from drow - sy cells.
child - hood hours, Un - dimmed by care or sigh . . . for - lorn.
heart's con - tent, Thou spir - it sweet of sum - mer - time.



HITHER TRIP

From an Old English Glee. Arr. by S. S. MYERS

Allegro

Come to the greenwood tree,

Hith - er, hith - er trip to the green-wood tree; Come, come, come, come, With

Here on the fair - y green

song and dance we'll wel-come thee. Come, come, come, come, We'll crown our gen - tle

Come at our fes - tal call,

queen. Come, come, come, come, Ye mer - ry elf - ins, one and all; Now fad-eth the

ff

Mer - ri - ly, mer - ri - ly dance, . . . In the

light of day from earth a - way. Yes, we'll dance, we'll mer-ri - ly dance,

gleam . . . of the moon - ray, Till the gray morn-ing ad - vance, . . . Then a -

In the ray, moonlight ray, Till the com - ing morn ad-vance,

way, we'll a - way. *Repeat pp cres* Mer - ri - ly danc - ing,
 Then we'll all a - way. *pp* Mer - ri - ly, mer - ri - ly, mer - ri - ly danc - ing,

cen Hith - er ad - vanc - ing, *do* No - bod - y
 Hith - er and thith - er we're swift - ly ad - vanc - ing, No - bod - y, no - bod - y

ff glanc - ing, See how we quick - ly o - bey. Come . . . to the
 Come, come,

green-wood tree,
 Come, come, with song and dance we'll wel-come thee, Here, here on the fair - y green we'll

Oh come, Oh come,
 crown our gen - tle queen. Oh come, come a-way, oh come, come away, oh come, come, come !

MEM'RY BELLS

(To be sung without accompaniment)

Arr. by S. S. M.

S. S. MYERS

Ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, Ding, dong, bell,
Ding, dong, ding, dong, bell,

Mem - 'ry bells are ring - ing, ring - ing, ring - ing, Mem - 'ry bells are ring - ing, Can you

tell me what they say? Ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, ding, dong,

ding, dong, bell. { Do you hear the sil - v'ry chim-ing? Do you hear the mel - low
ding, dong, ding, dong, bell. { Oh, the old fa - mil - iar plac - es, Oh, the bright and hap - py
Ding, dong, bell, ding, dong, bell, ding, dong,

rhym - ing? Do you hear the dear, sweet sto - ry Of your child - hood's far off
fac - es, From the shad - ows dim and old - en, Ris - ing now in fan - cies
bell, Ding, dong, bell, Ding dong,

Slower *rit.*

glo - ry? gold - en. They are toll - ing, soft - ly toll - ing, that sweet sto - ry of old.

bell.

Omit and time

Hum Ding, dong, bell. Ten - der,

ho - ly, sad and low - ly, Hear the ech - oes

pp

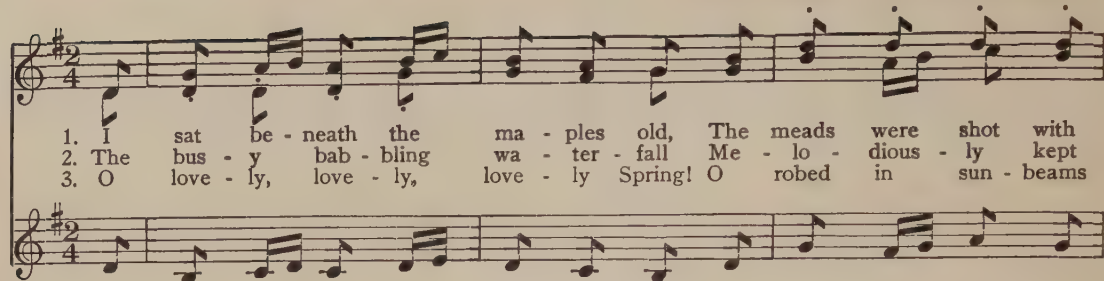
die a - way. Ding, dong, ding, dong, ding, dong, ding, dong,

bell. *dim.*

ding, dong, ding, dong, ding, dong, bell, ding, dong, ding, dong, ding, dong, bell.

A SPRING SONG

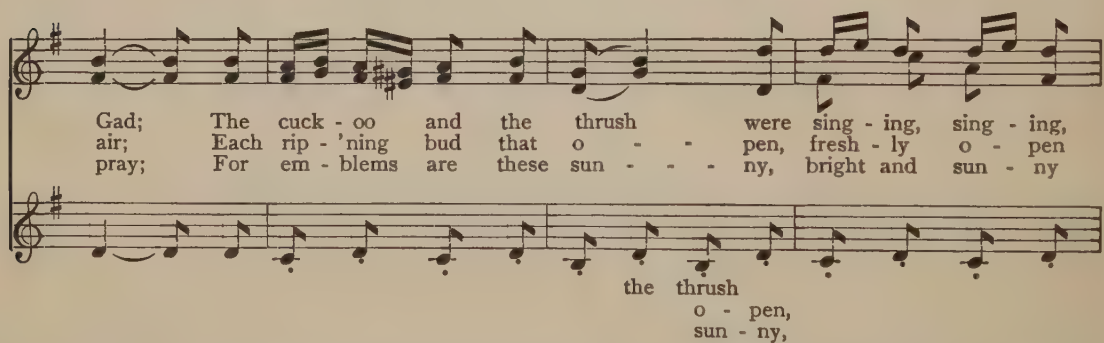
CIRO PINSUTI. Arr. for this work



1. I sat be - neath the ma - ples old, The meads were shot with
 2. The bus - y bab - bling wa - ter - fall Me - lo - dious - ly kept
 3. O love - ly, love - ly, love - ly Spring! O robed in sun - beams

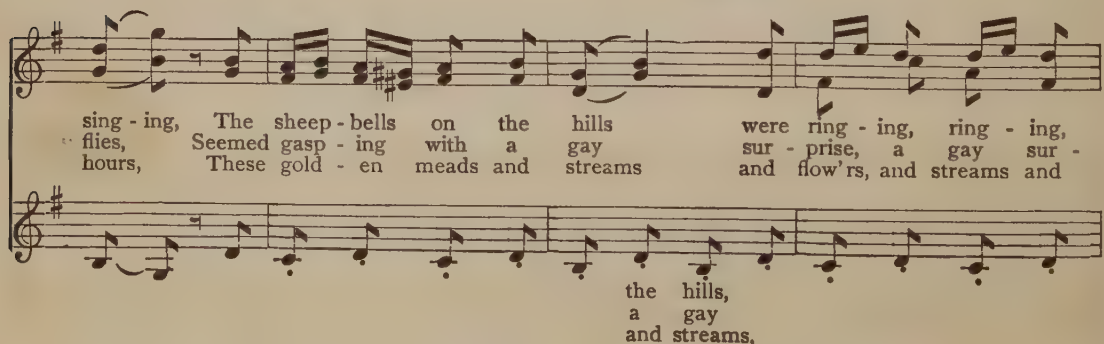


rall.
 green and gold, And un - der - neath my feet there rolled The lit - tle sil - v'ry
 time to all, The rich May mu - sic mys - tic - al, Toned to the fresh - ning
 bride-groom king! Breathe on my heart and bid me sing, Or rath - er praise and



Gad; The cuck - oo and the thrush were sing - ing, sing - ing,
 air; Each rip - 'ning bud that o - - pen, fresh - ly o - pen
 pray; For em - blems are these sun - - - ny, bright and sun - ny

the thrush
 o - pen,
 sun - ny,



sing - ing, The sheep - bells on the hills were ring - ing, ring - ing,
 flies, Seemed gasp - ing with a gay sur - prise, a gay sur -
 hours, These gold - en meads and streams and flow'rs, and streams and

the hills,
 a gay
 and streams,

ring-ing, All life was gay and glad, all life was gay and glad, All
praise To greet a world so fair, to greet a world so fair, To
flow'rs, Of ev - er - last - ing May, of ev - er - last - ing May, Of

life was gay and glad, All
greet a world so fair, To
ev - er - last - ing May, Of

1st and 2nd ending

life, all life was so gay, was a gay and glad !
greet a world so fair, a world so fair !

Ending for third stanza

ev - er - last - ing May, of ev - er - last - ing May !

THE LASS WITH THE DELICATE AIR

(May be sung by three voices)

ARNE. Arr. by S. S. MYERS

Allegretto

Piano

The piano introduction is in 3/4 time, key of D major. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

The first system of the vocal and piano accompaniment. The piano part continues with a steady accompaniment. The vocal part enters with three verses of lyrics. The first verse is in a higher register, while the second and third are in a lower register. The piano part features a triplet of eighth notes in the right hand.

1. Young Mol - ly who lived at the
 2. By a mur - mur - ing brook, on a
 3. A thou - sand times o'er I've re -

The second system of the vocal and piano accompaniment. The piano part continues with a steady accompaniment. The vocal part continues with the lyrics. The piano part features a triplet of eighth notes in the right hand.

foot of the hill, Whose fame ev'r y vir - gin with
 green moss - y bed, A chap - let com - pos - ing, the
 peat - ed my suit, But still the tor - ment - or af -

en - vy does fill, Of beau - ty is bless'd with so
fair one was laid, Sur - prised and trans - port - ed I
fects to be mute! Then tell me, ye swains, who have

am - ple a share, Men call her the lass with the
could not for - bear With rap - ture to gaze on her
con - quered the fair, How to win the dear lass with the

del - i - cate air, With the del - i - cate

air, Men call her the lass with the del - i - cate air.
 With rap - ture to gaze on her del - i - cate air.
 How to win the fair lass with the del - i - cate air.

p. *D. S.*

WELCOME, PRETTY PRIMROSE

CIRO PINSUM. Arr. for this work by S. S. M.

The piano introduction consists of two staves in 4/4 time, key of B-flat major. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of the piano introduction continues the melody and accompaniment. It includes a dynamic marking of *p* (piano) and a crescendo hairpin leading into a final chord.

The first vocal entry begins with a dynamic marking of *p*. The melody is written on a single staff in B-flat major, 4/4 time. The lyrics are: "1. Welcome, pret-ty prim - rose flow'r, That comes when sun - shine" and "2. Gaz - ing on the ear - ly flow'r, I seem to hear the". A *pp* (pianissimo) marking appears under the second line of lyrics.

The second vocal entry continues the melody. The lyrics are: "1. Wel-come, pret-ty prim - rose flow'r, That" and "2. Gaz - ing on the ear - ly flow'r, I".

The piano accompaniment for the vocal parts consists of two staves. It provides harmonic support with chords and single notes, corresponding to the vocal melody.

comes, When rain - bows arch the sil - ver show'r Of
spring That calls the sun - shine ev'r - y hour, And

comes when sun-shine comes, When rain - bows arch the sil - ver
seem to hear the spring That calls the sun - shine ev'r - y

ev'r - y cloud that roams, Of ev'r - y cloud that
tells the bird to sing, And tells the bird to

show'r, Of ev'r - y cloud that roams,
hour, And tells the bird to sing,

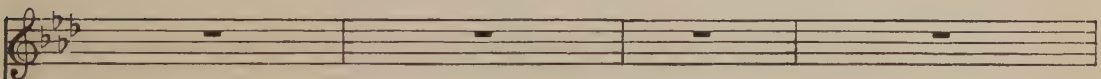
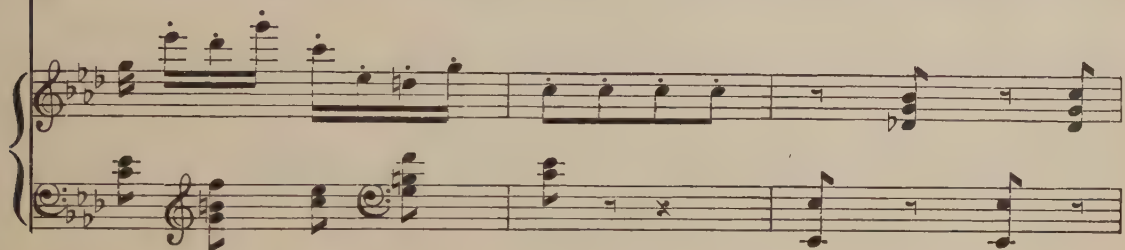
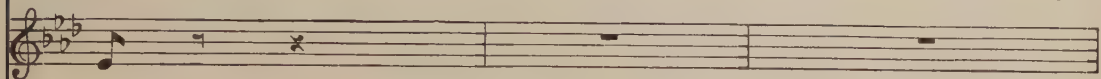


roams.
sing.

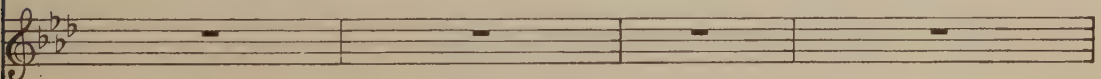


roams.
sing.

I joy to see thy
And as I dream, my



prom - ise bloom That tells of spring's new day; And in my thoughts a -
dream is rife With thoughts a - kin to thee; Of glad spring life, a



Wel - come!

far I roam O'er sun - ny haunts a - way.
sweet spring life That's ver - y dear to me.

Wel - come!
Wel - come!

Wel - come! Wel - come, prim - rose flow'r! Wel - come, pret - ty

Wel - come! Prim - rose flow'r! Wel - come, pret - ty

prim - rose flow'r; To me thy com - ing seems To wake a - gain the

prim - rose flow'r; To me thy com - ing seems To wake a - gain the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The vocal staves have lyrics: "prim - rose flow'r; To me thy com - ing seems To wake a - gain the". The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand.

spring-time hour, With sun - shine in its dreams. Ah!

spring-time hour, With sun - shine in its dreams. Wel-come, pret - ty

The second system continues the musical score. The vocal staves have lyrics: "spring-time hour, With sun - shine in its dreams. Ah!" and "spring-time hour, With sun - shine in its dreams. Wel-come, pret - ty". The piano accompaniment continues with a similar melodic and harmonic structure.

Ah! Wel-come, pret-ty, pret - ty, pret - ty,

prim-rose flow'r, Wel-come, pret-ty prim-rose flow'r, Wel - come, pret - ty,

pret - ty prim - rose flow'r, With sun - shine in its dreams.

pret - ty prim - rose flow'r, With sun - shine in its dreams.

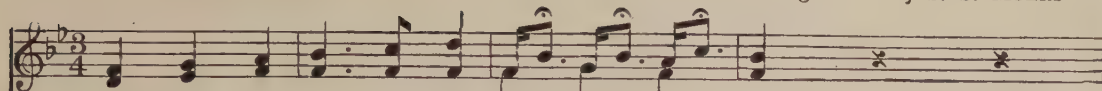
After last stanza only

D. C. *8 va*

ROBIN ADAIR

Slow, with expression

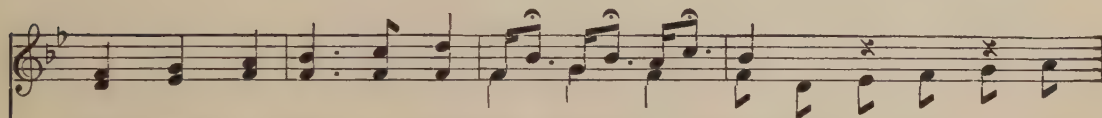
Irish Folk Song. Arr. by S. S. MYERS



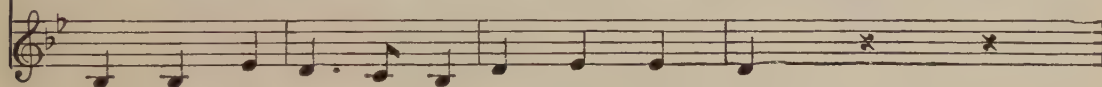
1. What's this dull town to me? Rob - in's not near;
2. What made th'as - sem - bly shine? Rob - in A - dair;
3. But now thou'rt cold to me, Rob - in A - dair;



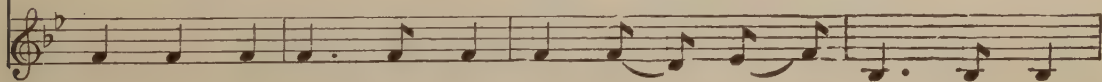
What was't I wished to
What made the ball so
But now thou'rt cold to



What was't I wished to see, What wished to hear? (Where's all the joy and)
What made the ball so fine? Rob - in was there; (What when the play was)
But now thou'rt cold to me, Rob - in A - dair; (Yet him I loved so)



Where's all the joy and mirth That made this town a heav'n on earth?
What, when the play was o'er, What made my heart so sore?
Yet him I loved so well, Still in my heart shall dwell;



Oh! they're all fled with thee Rob - in A - dair.
Oh! it was part - ing with Rob - in A - dair.
Oh! I can ne'er for - get Rob - in A - dair.



COME, LITTLE LEAVES

S. S. MYERS

Lightly

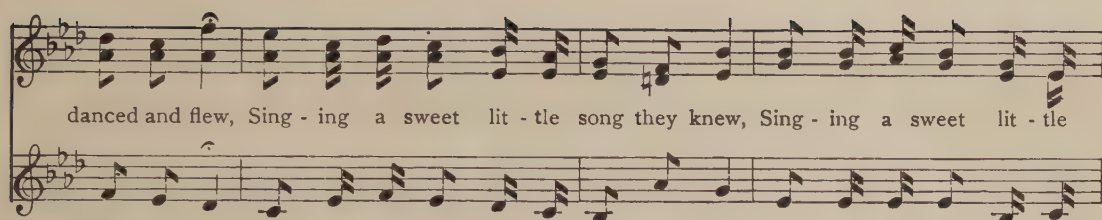
"Come, lit - tle leaves," said the wind one day, "Come o - ver the mead - ow with

me and play; Put on your dress - es of red and gold, For

win - ter is com - ing and the days grow cold." Soon as the leaves heard the

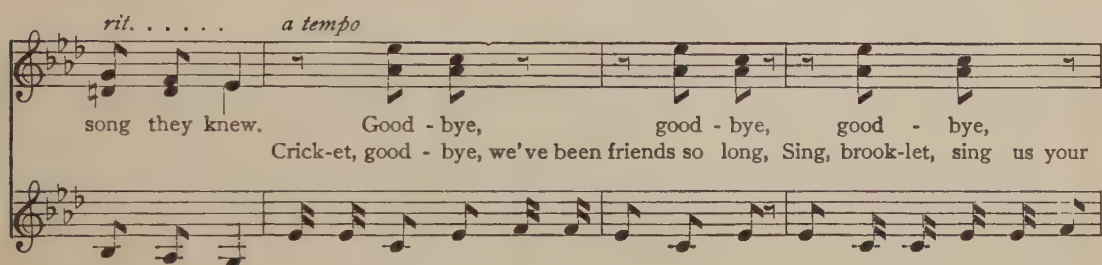
wind's loud call,
Soon as the leaves heard the wind's loud loud call, the wind's loud call,

pp rit. *a tempo*
Down they came flut - ter - ing one and all; O - ver the brown fields they

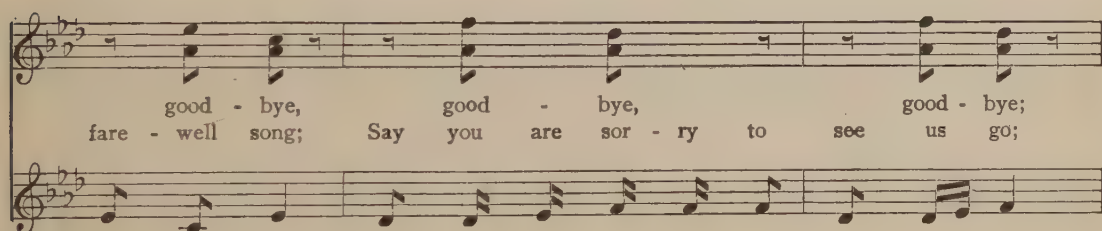


danced and flew, Sing - ing a sweet lit - tle song they knew, Sing - ing a sweet lit - tle

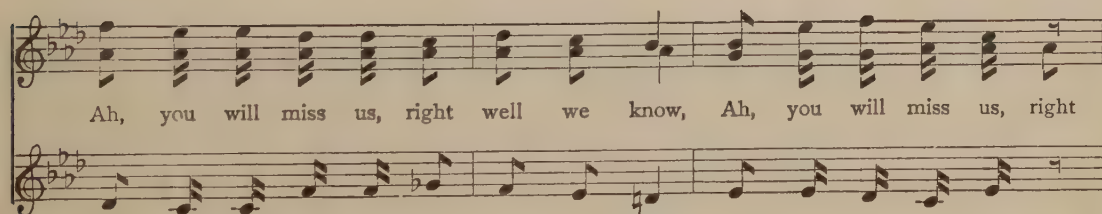
rit. a tempo



song they knew. Good - bye, good - bye, good - bye,
Crick-et, good - bye, we've been friends so long, Sing, brook-let, sing us your

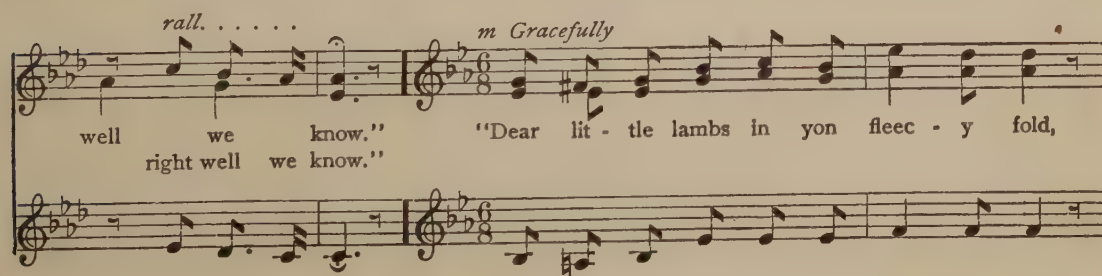


good - bye, good - bye, good - bye;
fare - well song; Say you are sor - ry to see us go;

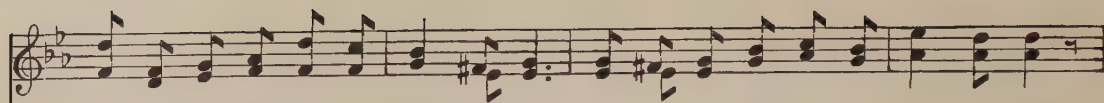


Ah, you will miss us, right well we know, Ah, you will miss us, right


rall. m Gracefully



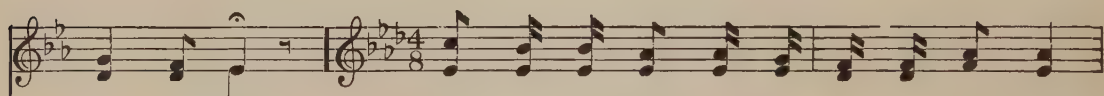
well we know." "Dear lit - tle lambs in yon fleec - y fold,
right well we know."



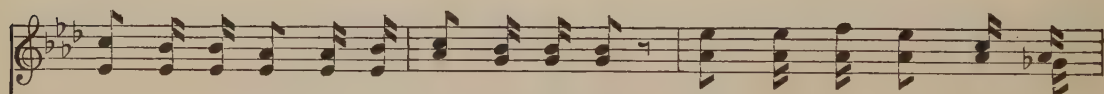
Moth - er will keep you from harm and cold; Fond - ly we watched you in vale and glade,




Say, will you dream of our lov - ing shade? Say, will you dream of our
Dream



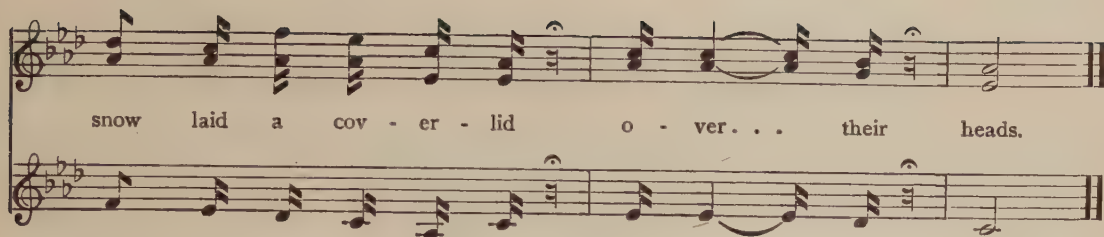
lov - ing shade? Danc - ing and whirl - ing the lit - tle leaves went,



Win - ter had called them and they were con - tent; Soon fast a - sleep in their



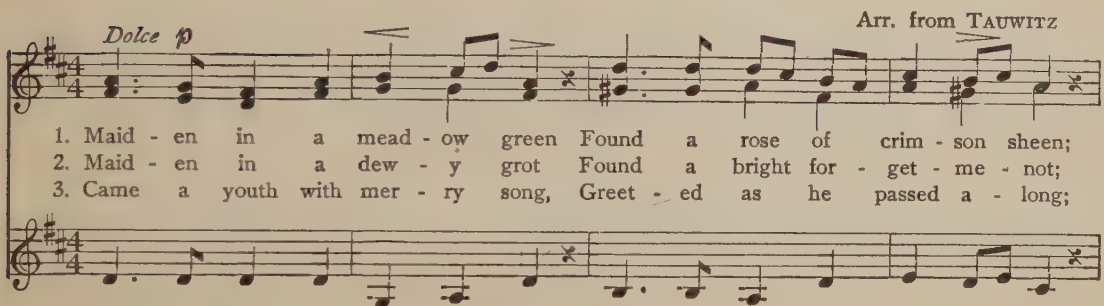
earth - y beds, The snow laid a cov - er - lid o - ver their heads, the



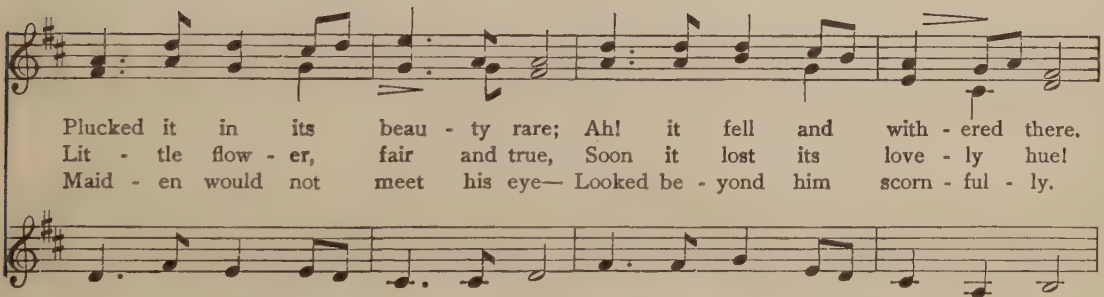
snow laid a cov - er - lid o - ver . . . their heads.

IN A MEADOW GREEN

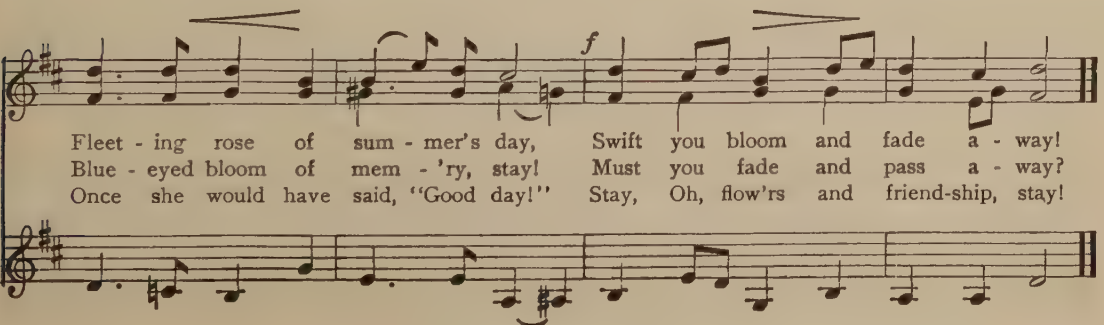
Dolce p Arr. from TAUWITZ



1. Maid - en in a mead - ow green Found a rose of crim - son sheen;
 2. Maid - en in a dew - y grot Found a bright for - get - me - not;
 3. Came a youth with mer - ry song, Greet - ed as he passed a - long;



Plucked it in its beau - ty rare; Ah! it fell and with - ered there.
 Lit - tle flow - er, fair and true, Soon it lost its love - ly hue!
 Maid - en would not meet his eye— Looked be - yond him scorn - ful - ly.



Fleet - ing rose of sum - mer's day, Swift you bloom and fade a - way!
 Blue - eyed bloom of mem - 'ry, stay! Must you fade and pass a - way?
 Once she would have said, "Good day!" Stay, Oh, flow'rs and friend-ship, stay!

NOW LET US MAKE THE WELKIN RING

From "Robin Hood," by J. L. HATTON. Arr. for this work

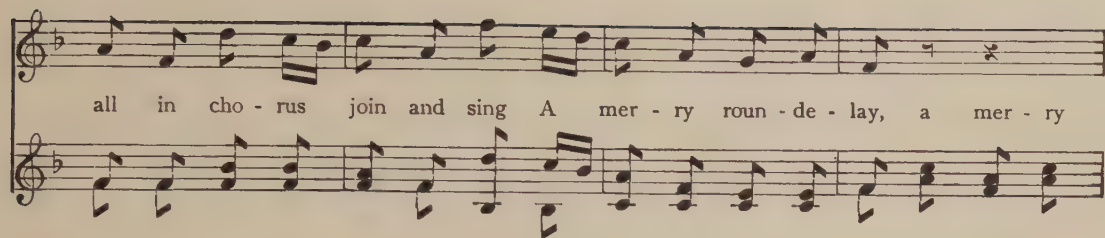
Now let us make the wel - kin ring, And crown this jo - vial
 La la la la la la

day; Let all in cho - rus join and sing A mer - ry roun - de -
 la la la la la la la la la

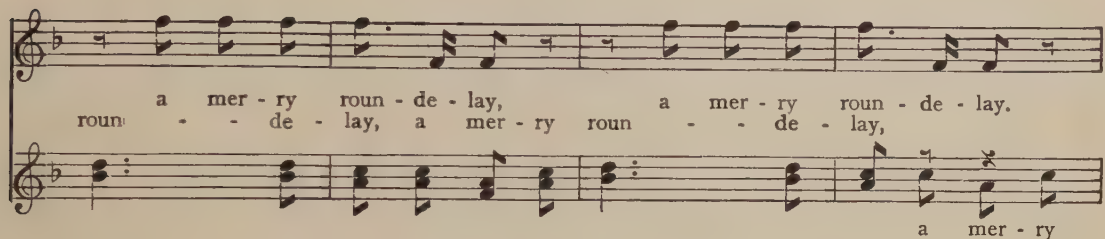
lay, Let all in cho - rus join, Let
 la, Let all in cho - rus join,

dim. *mf*
 all in cho - rus join and sing A roun - de - lay, a mer - ry roun - de - lay. Now

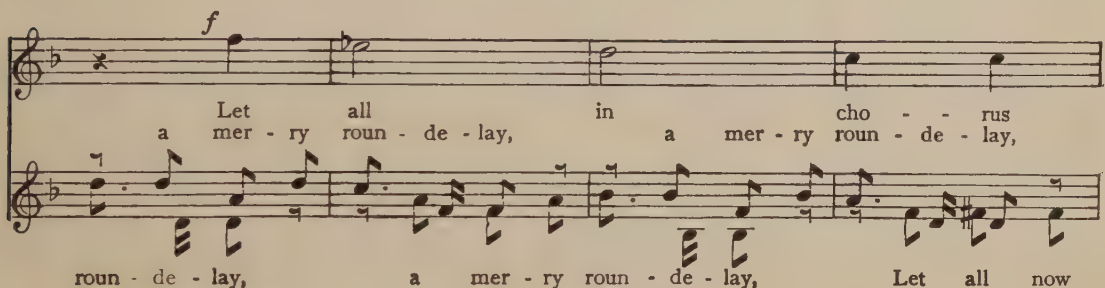
let us make the wel - kin ring, And crown this jo - vial day; Let



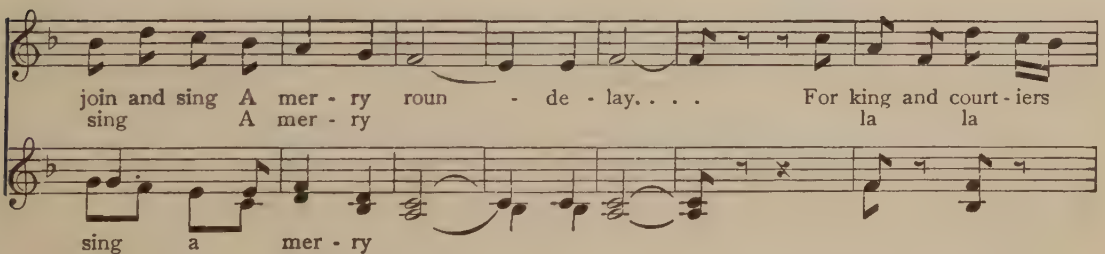
all in cho - rus join and sing A mer - ry roun - de - lay, a mer - ry



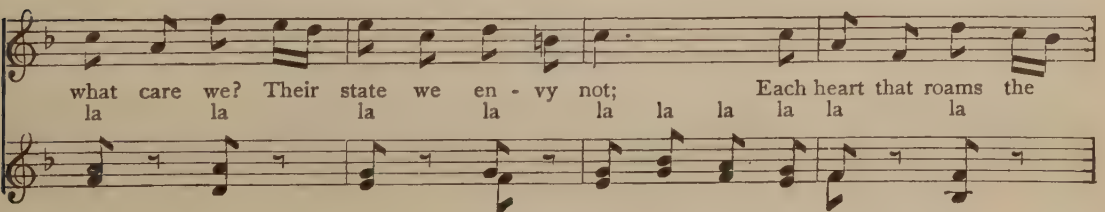
a mer - ry roun - de - lay, a mer - ry roun - de - lay.
 roun - de - lay, a mer - ry roun - de - lay,
 a mer - ry



f
 Let all in a cho - - rus
 a mer - ry roun - de - lay, a mer - ry roun - de - lay,
 roun - de - lay, a mer - ry roun - de - lay, Let all now



join and sing A mer - ry roun - de - lay. . . . For king and court - iers
 sing A mer - ry la la
 sing a mer - ry



what care we? Their state we en - vy not; Each heart that roams the
 la la la la la la la la la la

green - wood free, Can boast a hap - pier lot. Let all in cho - rus
la la la la la

join, Let all in cho - rus join, Let all in cho - rus join and sing A

dim.

roun - de - lay, A mer - ry roun - de - lay. Now let us make the
roun - de - lay,

wel - kin ring And crown this jo - vial day, Let all in cho - rus

ff

join and sing A mer - ry roun - de - lay. And in the depths of

bon - ny Sher - wood, We'll live and die with bold Rob - in Hood, And

in the depths of bon - ny Sher - wood, We'll live and die with

p
bold Rob - in Hood; And in the depths of bon - ny Sher - wood, We'll

live and die with bold Rob - in Hood, We'll live and

die, We'll live and die, We'll live and die with bold Rob-in Hood.
die, We'll live and die
We'll live and die, live and die

HARK! THE LARK

DR. COOKE

Hark! hark! -the lark at heav'n's gate sings, Hark!

hark! the lark at heav'n's gate sings, And Phœ - bus 'gins to
And Phœ - bus

rise, His steeds
'gins to rise, His steeds to wa - ter at those springs On chal - ic'd at

And wink - ing Ma - ry - buds be -
flow'rs that lies; lies; Ma - ry - buds be -
And wink - ing Ma - ry -

gin to ope their gold - en eyes, And wink - ing Ma - ry - buds be -
buds be - gin to ope, be - gin to

With ev'r - y - thing that

gin to ope their gold - en eyes;
 ope their gold - en eyes;

With

pret - ty is, My la - dy sweet a - rise! . . . My la - dy sweet, a -
 ev'r - y - thing that pret - ty is, a - rise! . . . A -
 My la - dy sweet, a - rise! . . .

rise! . . . My la - dy sweet, a - rise! . . . With ev'r - y - thing that

pret - ty is, My la - dy sweet, a - rise! A - rise! . . a - rise! . . My

la - dy sweet, a - rise! And wink - ing rise! a - rise!
 And wink - ing

THE HUNTER'S SONG

Arr. from KÜCKEN by S. S. MYERS

Oh, how sweet the hunt - er's song (the hunt-er's song), When heard the

Vivace 1. Be-neath his
2. When from its

woods a - mong. 1. Be-neath his for - est home the hunt - er loves to
2. When from its cov - ert flies the game, it in - stant

roam; . . . When clear the horns are ring - ing, When clear the horns are
dies. . . . Then lad - en with rich treas - ure, Then lad - en with rich

So far, so near,
To treat his friends,

ring - ing,
treas - ure

So far, so near, So far, so
To treat his friends, To treat his

rit. *a tempo*

near, Where oaks in storms are sing - ing, He makes his dwell - ing
friends, E - nough for one day's pleas - ure, He home - ward gai - ly

rit. *a tempo*

dear, Where oaks in storms are sing - ing, He makes his dwell - ing
wends, E - nough for one day's pleas - ure, He home - ward gai - ly

Sing - ing, sing - ing,
Pleas - ure, pleas - ure,

dear, He makes his dwell - ing dear. Tra la tra la tra
 wends, He home - ward gai - ly wends.

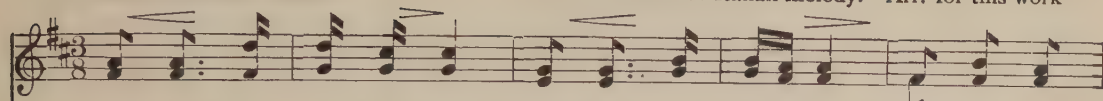
la la la la la la la la la la la la la la la la la la Tra

la la la la la la la la la la la la la la. la.


SANTA LUCIA

Translated from the Italian

From an Italian melody. Arr. for this work




1. O'er sea the sil - ver star Bright light is throw - ing, Hushed now the
 2. Qui - et the waves now are, Soft zeph - yrs blow - ing, Trou - bles the
 3. See how the night is fair! Why do you tar - ry? Sweet scent - ed

bil - lows are, Gen - tle winds blow - ing; Come to my bark with me,
 sail - or far From him is throw - ing; Hap - py with ev'r - y - thing,
 is the air, Whom shall it car - ry? Come to my bark with me,




Come, sail a - cross the sea, San - ta Lu - ci - a, San - ta Lu -
 Joy - ous - ly he doth sing, San - ta Lu - ci - a, San - ta Lu -
 Come, sail a - cross the sea, San - ta Lu - ci - a, San - ta Lu -

ci - a! San - ta Lu - ci - a, San - ta Lu - ci - a!



BROOKS SHALL MURMUR

Arr. from VAN BREE'S Cantata of "St. Cecelia's Day"

Vivace

Brooks shall mur - mur, rocks shall sing, For - ests, too, shall wave their proud - est,

Notes of joy - ous birds shall ring Where the ech - o an - swers

loud - est. *ff* Join us all

all, join us all, *ff* Join us all,

all and sing the lay, Join us all and sing the lay, Join us

all, join us all, join us all. PIANO

In your song thro' woods re-sound-ing,

And from rock to rock re-bound-ing, Praise Ce-cil-ia's Day,

Praise Ce-cil-ia's Day, In your song thro' woods re-sound-ing,

And from rock to rock re-bound-ing, Praise Ce-cil-ia's Day, Praise Ce-cil-ia's

Day, Praise Ce - cil - ia's Day, Praise Ce -

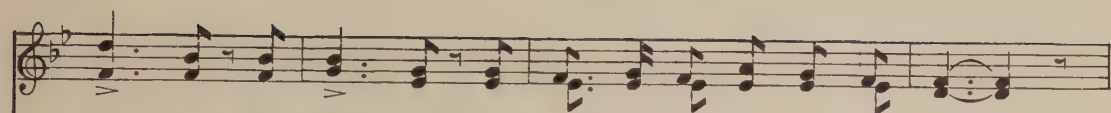
cil - - - ia's Day.

WOOD BIRD


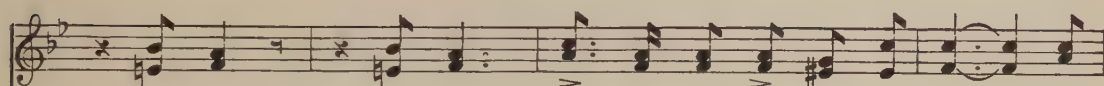
Arr. from ABT

1. Wood - bird! Wood - bird! say why are you sing - ing so loud? . . Say
 2. Wood - bird! Wood - bird! to whom dost so cheer - ful - ly sing? . . To
 3. Wood - bird! Wood - bird! why sing - est thou all the day long? . . Where -

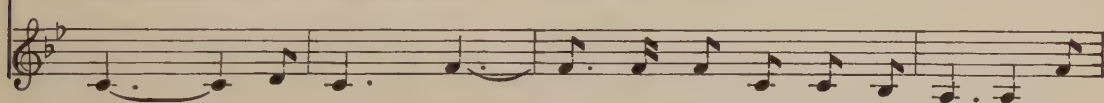

why (say why), say why (say why), Why dost thou sing thus so loud?
 whom (to whom), to whom (to whom) Dost thou so cheer - ful - ly sing?
 fore (where-fore), where - fore (where-fore) Sing - est thou all the day long?




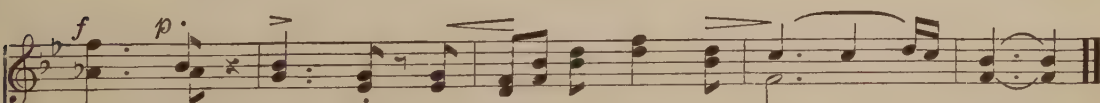
Is it thy bride or thy mate thou art call - ing so proud? Say
Songs thro' the wood - land so mer - ri - ly, mer - ri - ly ring; To
List - eth, say, list - eth but one to thy sweet, plain - tive song! Where-

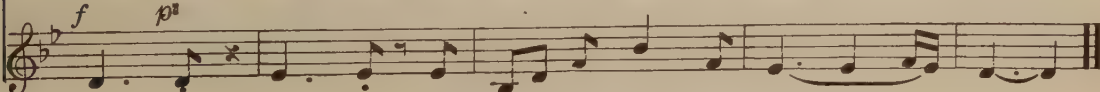
why (say why), say why (say why), Why art thou sing - ing so loud? "Am
whom (to whom), to whom (to whom) Dost thou so cheer - ful - ly sing? "My
fore (wherefore), wherefore (wherefore), Wherefore thus end - less thy song? "I

nei - ther mate nor bride a - vowed, But in the woods I must sing loud,
heart is full, but not with care, But thoughts as light, as light as air,"
sing a - way my whole life long, Not car - ing who may hear my song,

Why not? why not? I know not why I'm sing - - - ing."
Knows not, knows not, it knows not why 'tis sing - - - ing.
Wood birds, wood birds, they ev - er must be sing - - - ing."



RING OUT, WILD BELLS

ALFRED TENNYSON

S. S. MYERS

Ring out, wild bells,

Ring out, wild bells, ring out, wild bells, ring out to the wild, wild

The fly - ing cloud, the frost - y light:

sky, Ring out, ring out, the year is dy - ing

Ring out,

in the night; Ring out, wild bells, and let him die. In clouds and

ring out,

frost - y light, the year dies in the night, Ring out, wild bells, and

Ring out, wild bells, ring out, wild bells,

let him die. Ring out, wild bells, ring

Ring out, wild bells, ring

Ring out, ring out, Ring, hap - py bells, a -
 out, Ring out the old, ring in the new, ring out,
 Ring out, ring out,

cross the snow; *rall* The year is go - ing
 ring out, Ring out, wild bells, ring out . . . The year is
 in the night; Ring out the false,

go - ing in the night; Ring out the false, ring in the true. Ring
 Ring out, wild bells. Ring out the false, ring

Ring out, wild bells,
 out, wild bells, ring out, wild bells, ring out to the wild, wild

Ring in the val - iant man and free
 sky; Ring in, ring in, The larg - er heart, the

Ring out, ring out, Ring in the Christ that

kind - lier hand; Ring out the dark - ness of the land, Ring in,
Ring out, ring out,

is to be, *rall.* Ring out,
ring in the Christ that is to be. the dark - ness

Ring in

of the land, the Christ that is to be. Ring out, wild bells, ring


out, Ring out, wild bells, ring out, wild bells,

ring out, Ring. out!


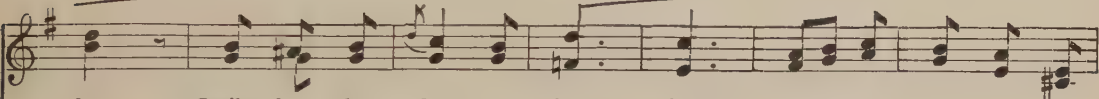
GENTLY TO SLEEP I SING THEE

(A Lullaby)


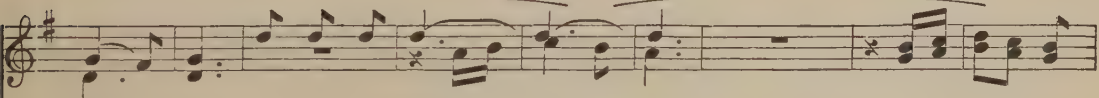
S. S. MYERS



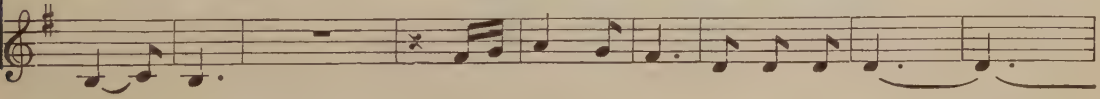
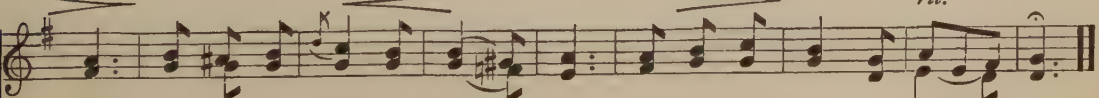
1. Gen - tly to sleep I sing thee, Sing thee to peace - ful slum -
 2. Smile once a - gain, I pray thee, Clos - ing thine eyes in slum -
 3. Sleep, for the an - gels guard thee, Watch - ing a - round thy bed -

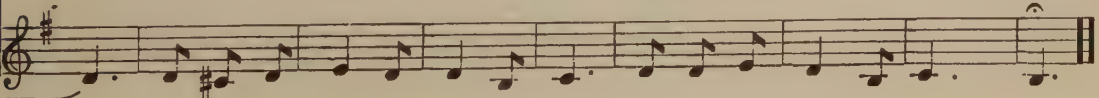
ber; Smile, then, when thou art sleep - ing, Smile, then, when thou art
 ber; Sweet - ly sleep as I guard thee, Sweet - ly sleep as I
 side; Sleep and dream of the an - gels, Sleep and dream of the

sleep - ing. Gen - tly to sleep I sing thee
 guard thee. I sing thee now,
 an - gels. Gen - tly to sleep

now, Gen - tly to sleep I sing thee, Smile, then, when thou art sleep - ing.



LAST NIGHT

Andante

HALFDAN KJERULF. Arr. for this work

p

Last night the night - in - gale woke me, Last night when all was

Last night the night - in - gale woke me, Last night when all was

still, It sang in the gold - en moon - light From out the wood - land

still, It sang in the gold - en moon - light From out the wood - land

dolce

hill. I o - pened my win - dow so gen - - tly, I

hill. I o - pened my win - dow so gen - tly I

I o - pened my win - dow so gen - - tly,

ff

looked on the dream - ing dew, And oh! the bird, my

looked on the dream - ing dew, And oh! the bird, my

dream-ing dew,

pp *rit.*

dar - ling, Was sing - ing, sing - ing of you, of you . . .

dar - ling, Was sing - ing, sing - ing of you, of you . . .

p a tempo

2. I think of you in the day - time, I dream of you by

2. I think of you in the day - time, I dream of you by

night, . . I wake and would you were here, love, And tears are

night, . . I wake and would you were here, love, And tears are

dolce

blind - ing my sight. I hear a low breath in the lime - - -

blind - ing my sight. I hear a low breath in the

I hear a low breath in the lime - - -

tree, The wind is float - ing through, And oh! the
 lime - tree, The wind is float - ing through, And oh! the
 tree, float - ing through,

night, my dar - ling, Is sigh - ing, sigh - ing for you, for you . . .
 night, my dar - ling, Is sigh - ing, sigh - ing for you, for you . . .
 night, my dar - ling, Is sigh - ing, sigh - ing for you, for you . . .

p a tempo
 3. Oh! think not I can for - get you; I could not if I
 3. Oh! think not I can for - get you; I could not if I
 3. Oh! think not I can for - get you; I could not if I

would, I see you in all a - round me, The stream, the
 would, I see you in all a - round me, The stream, the
 would, I see you in all a - round me, The stream, the

dolce

night, the wood. . . The flow-ers that slum-ber so gen-tly

ff

tly, The stars a-bove the blue, And heav'n it - -
gen-tly, The stars a-bove the blue, And heav'n it - -
tly,

ff rit.

self, my dar-ling, Is pray-ing, pray-ing for you, for you. . . .
self, my dar-ling, Is pray-ing, pray-ing for you, for you. . . .
self, my dar-ling, Is pray-ing, pray-ing for you, for you. . . .

OLD KING COLE

English Folk Song. Arr. by S. S. MYERS

Jocosely

King Cole, King Cole, King Cole, King Cole,
1. Old King Cole was a mer-ry old soul, And a mer-ry old soul was he, He

King Cole, King Cole, King Cole,
called for his pipe, and he called for his bowl, And he called for his fid - dlers

King Cole, King Cole, Old King
three, And ev'r - y fid - dler had a fine fid - dle, And a

Tra la la la la la,
Cole, Old King Cole, Tra la la la, King Cole,
ver - y fine fid - dle had he; And ev'r - y fid - dler

King Cole, Old King Cole, King Cole,
had a fine fid - dle, And a ver - y fine fid - dle had he. For

Old King, Old King, Old King, Old King, Old King, Old King
Old King Cole was a mer-ry old soul, And a mer-ry old soul was

(Laughing)

he, he, he, he, he, he called for his pipe,
 he, he, he, called for his pipe, for his bowl,
 he . . . He called for his pipe, And he called for his bowl, And he

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes, with some triplets. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

called for his fid - dlers three, King Cole. *(Piano)*

The second system of musical notation continues the melody and accompaniment. It features a transition from treble to bass clef on the top staff and back to treble clef on the bottom staff. The tempo/mood is marked as *(Piano)*.

King Cole, King Cole,
 Old King Cole, tho' a mer - ry old soul, Nor

The third system of musical notation continues the melody and accompaniment. It features a transition from bass to treble clef on the top staff and back to bass clef on the bottom staff.

King Cole, King Cole, King Cole, King Cole,
 read nor write could he, For to read and write, 'twas use - less quite, When he

The fourth system of musical notation continues the melody and accompaniment. It features a transition from treble to bass clef on the top staff and back to treble clef on the bottom staff.

King Cole, King Cole, King Cole,
 kept a Sec - re - ta - ree. So his mark for "Rex" was a

The fifth system of musical notation continues the melody and accompaniment. It features a transition from bass to treble clef on the top staff and back to bass clef on the bottom staff.

Tra la la la

old King Cole, old King Cole, Tra la la
sin - gle "x"—And his drink was a dit - to dou - ble, For he

la, King Cole, King Cole, old King
scorned the fet - ters Of four and twen - ty let - ters, And it saved him a vast deal of

Cole, King Cole, For old King, old King, old King, old King,
trou - ble. For old King Cole was a merry old soul, And a

(Laughing) He, he, he, he, he, he called for his pipe,
old King, old King Cole, He, he, he, He called for his pipe, And he
merry old soul was he . . .

for his bowl, for his fid - dlers three, King Cole.
called for his bowl, And he called for his fid - dlers three.

THE WHIP-POOR-WILL

B. F. BAKER. Arr. for this work

1. The sun . . . had sunk in the gold - en west, And earth in her
 2. That voice . . . to me from an an - gel seems, It brings to my
 3. I love . . . that voice, O I love to hear Its mu - sic so

twi - light robe was drest, Soft notes . . . rose from . . . the
 mind . . . my child - hood dreams, As thoughts . . . of min - gled
 fills . . . the night air clear, When can . . . the heart's . . . rude

dis - tant hill, the night - ly song of the whip - poor - will.
 sweet - ness thrill, I lis - ten to the soft whip - poor - will.
 pas - sion still the night - ly song of the whip - poor - will.

The whip - poor-will, the whip - poor-will, the night - ly song of the whip - poor-will, The
 The night - ly song of the whip - poor - will, The

rit. *pp* *Repeat pp*
 whip - poor-will, the whip - poor-will, the night - ly song of the whip - poor - will.
 night - ly song of the whip-poor - will, the whip - poor - will.

O HUSH THEE, MY BABY

p Moderato

SIR ARTHUR SULLIVAN. Arr. for three voices by S. S. MYERS

O hush thee, my ba - by, Thy sire was a knight, Thy moth - er a

O hush thee, my ba - by, Thy sire was a knight, Thy moth - er a

The first system of the musical score for 'O Hush Thee, My Baby'. It consists of three staves in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked 'Moderato' and the dynamics are 'p' (piano). The lyrics are 'O hush thee, my ba - by, Thy sire was a knight, Thy moth - er a'.

la - dy both gen - tle and bright, both gen - tle and bright; The woods and the

la - dy both gen - tle and bright, both gen - tle and bright; The woods and the

The second system of the musical score. It continues the melody and accompaniment. The lyrics are 'la - dy both gen - tle and bright, both gen - tle and bright; The woods and the'. There are dynamic markings 'dim.' (diminuendo) and 'p' (piano) above the staves.

glens from the tow'rs which we see, They all are be - long-ing, dear ba - by, to

glens from the tow'rs which we see, They all are be - long-ing to

The third system of the musical score. It continues the melody and accompaniment. The lyrics are 'glens from the tow'rs which we see, They all are be - long-ing, dear ba - by, to' and 'glens from the tow'rs which we see, They all are be - long-ing to'. There is a 'cres.' (crescendo) marking above the staves.

thee, They all are be - long - ing, dear ba - by, to thee;

thee, They all are be - long - ing, dear ba - by, to thee; O hush thee, my

The fourth system of the musical score. It concludes the piece. The lyrics are 'thee, They all are be - long - ing, dear ba - by, to thee;' and 'thee, They all are be - long - ing, dear ba - by, to thee; O hush thee, my'. There are dynamic markings 'ff' (fortissimo), 'dim.' (diminuendo), and 'pp' (pianissimo) above the staves.

p *rit.*

O hush thee, my ba - - - by.
ba - by, O hush thee, my ba - by, O hush thee, my ba - by.

f

2. O fear not the bu - gle, though loud - ly it blows, It calls but the
2. O fear not the bu - gle, though loud - ly it blows, It calls but the

cres. *dim.*

ward - ers that guard thy re - pose, that guard thy re - pose. Their bows would be
ward - ers that guard thy re - pose, that guard thy re - pose. Their bows would be
that guard

bend - ed, their blades would be red Ere the step of a foe - man draws
bend - ed, their blades would be red Ere the step of a

near to thy bed, Ere the step of a foe - man draws near to thy bed.
foe - man draws near, Ere the step of a foe - man draws near to thy bed. O

p O hush thee, my ba - - -
hush thee, my ba - by, O hush thee, my ba - by, O hush thee, my

rit. by. 3. O hush thee, my ba - by, the time soon will
ba - by. 3. O hush thee my ba - by, the time soon will

cres. come When thy sleep shall be bro - ken by trump - et and drum, by
come When thy sleep shall be bro - ken by trump - et and drum, by trump -

trump - et and drum; Then hush thee, my dar - ling, take rest while you

may, For strife comes with man - hood, and wak - ing with day, For strife comes with

may, For strife comes with man - hood, For strife comes with

man - hood and wak - ing with day. O hush thee, my ba - by, O hush thee, my ba - by, O hush thee my

dim. *rall.* *pp*

... thee, O hush thee, O hush thee, my ba - - by.
babe, O hush thee, my ba - - by.

THE WOOD THRUSH

JOHN LIPHOT HATTON

f *p*

Whith - er hath the wood thrush flown From our green-wood bow - ers?

Where-fore builds he not a - gain Where the white thorn flow - ers, Where the white thorn

TRIO*

flow - ers? Bid him come, for on his wings, Sun - ny hours he
for on his wings, he

*Omit trio second time and go to soprano solo

bring-eth, And the heart un - locks its springs, Where-so - e'er he sing - eth.

ALTO SOLO

Lov - er - like the crea-ture waits, And when morn-ing soar - eth, All his lit - tle

soul of song T'ward the dawn he pour - eth, T'ward the dawn he pour - eth.

rit. *D. C.*

SOPRANO SOLO

Sweet one, why art thou not heard, Now where woods are still - est? O come back and

bring with thee What - so - e'er thou will - est; Laugh - ing thoughts, de - light - ful songs,

Dreams of az - ure hours, Balm - y zeph - yrs, syl - van, shad - y bowers.

Whith - er hast the wood thrush flown, From our greenwood bow - ers? Where - fore builds he

not a - gain, Where the white thorn flow - ers, Where the white thorn flow - ers?

COME, FAIRIES, TRIP IT ON THE GRASS

JOHN PARRY

Allegro

Come, Fair - ies, trip it on the grass, with a ho, ho, ho, ho, ho! And

mock dull mor - tals as they pass with a ho, ho, ho, ho, ho! While the

cres.

stars are shin - ing bright, Let us dance by their spar - kling
While the stars are shin - ing bright, Let us

light, With a ha, ha, ha, and a ho, ho, ho, Let us
dance by their spar - kling light, Let us

Adagio *pp* *cres.*

dance by their spar - kling light. Slow - ly ris - ing, Slow - ly

ris - ing, see the moon, By her beams we'll rev - el soon.

ALTOS IN UNISON

Be-hold yon swain steals o'er the plain, To meet a la - dy gay, Be your em-ploy to

mar their joy, And lead the youth a - stray, And lead . . . the youth a-stray.

1st and 2d Soprano *Allegro*

But hark, hark, hark! the war - bling lark At-tunes her mat - in hymn, A -

piu lento

way, a - way, 'twill soon be day, The stars are grow - ing dim, The

rall.

stars are grow - ing dim. Then a - way, a - way, 'twill soon be day, No

more our whims pur - sue, We'll meet at night by Cyn - thia's light, And

A - way, a - way, a - way, No more our whims pur -

then our sports re - new. A - way, a - way, a - way, No

sue, We'll meet at night by

more our whims pur - sue, by Cyn-thia's light, And then our sports re -

With a ho, ho, ho, ho, ho, ho, ho, ho!

new; With a ho, ho, ho, ho, ho, ho, ho, ho, ho! We'll

With a ho, ho, ho, ho, ho, ho!

With a

meet at night by Cyn - thia's light, And then our sports re - new,

ho, ho, ho, ho, ho, ho, ho, ho.

With a ho, ho, ho, ho, ho ho, ho ho! We'll

With a ho, ho, ho, ho, ho, ho!

meet at night by Cyn - thia's light, And then our sports re - new, With a

ho, ho, ho, ho, ho! *rit.*

ho, ho, ho! With a ho, ho, ho, ho, ho!

NIGHT

Andante sostenuto

FRANZ ABT

pp

1. The ev'n - ing bells sound clear - ly, They call the vale to rest; A -
 2. The moon roves soft - ly, glid - ing Her heav'n - ly course a - long, The

round falls night's soft still - ness, The sun sinks in the west. A
 plan - ets pass her greet - ing, But hush - ed is their song. And

A ho - ly
 And soothed by

ho - ly si - lence keep - ing, The stars watch na - ture sleep - ing. She's come in sil - ver
 soothed by ser - aph voic - es, In peace the earth re - joic - es. She's come in sil - ver

si - lence keep - ing, The stars watch na - ture sleep - ing.
 ser - aph voic - es, In peace the earth re - joic - es.

cres. *ff* *pp*

light, She's come in sil - ver light, . . The qui - et night, the qui - et night.

LEAD, KINDLY LIGHT

J. H. NEWMAN

JOHN B. DYKES

1. Lead, kind - ly Light, a - mid th'en - cir - cling gloom, Lead Thou me
 2. I was not ev - er thus, nor prayed that Thou Shouldst lead me
 3. So long Thy pow'r has blest me, sure it still Will lead me

on! The night is dark, and I am far from home, Lead Thou me
 on; I loved to choose and see my path; but now Lead Thou me
 on O'er moor and fen, o'er crag and tor - rent, till The night is

mf on! Keep Thou my feet! . . . I do not ask to see . . .
 on! I loved the gar - ish day, and, spite of fears, . . .
 gone, And with the morn . . . those an - gel fac - es smile . . .

f The dis - tant scene; one step e - nough for me.
 Pride ruled my will: re - mem - ber not past years.
 Which I have loved long since, and lost a - while. A - men.

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Part song

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Part songs, female voices

DEMCO

